

Modern  
Business  
Penmanship



*WILLIAMS & ROGERS SERIES*

# MODERN BUSINESS PENMANSHIP

BY EDWARD C. MILLS

A SYSTEMATICALLY ARRANGED SERIES OF COPY-SLIPS WITH COMPLETE INSTRUCTIONS. ALL THE COPIES IN THESE LESSONS WERE PHOTO-ENGRAVED FROM THE AUTHOR'S OWN RAPID WRITING, HENCE THEY SHOW THE SKILL OF THE PENMAN AND NOT THAT OF THE ENGRAVER.

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W. P. 27

# GENERAL INSTRUCTIONS

## MATERIALS

*Use good black ink that flows freely. Pens with moderately fine points are recommended for use in practicing these copies. Good foolscap paper, having rather a smooth surface, is best for this work. Satisfactory improvement cannot be made when poor materials are used.*

## POSITION OF BODY

*The position of the body, as well as the hand and pen, is of the utmost importance. Sit square in front, with both arms resting on the table, as shown in the illustrations. Do not lean too far forward, or bend over your work. Keep the eyes from twelve to fifteen inches from the paper. Sit close to the table, but do not lean against it. Keep the feet flat on the floor. The paper should be gradually moved forward as the writing progresses, that the arms may be held in the*

*same relation to the paper at all times. The direct front position should be maintained. A correct position must be easy and such as will permit of free and natural breathing.*

*A careful study should be made of the two illustrations on this page, and the learner should assume the position shown herewith during the time of writing.*

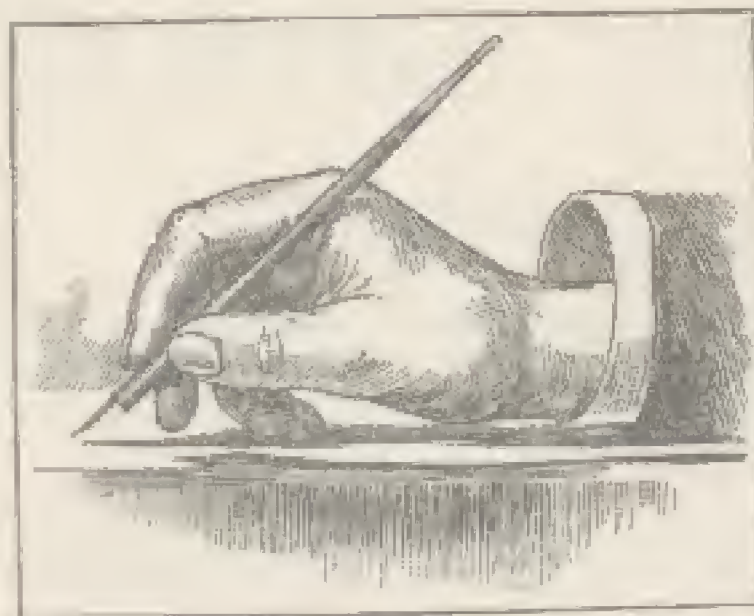




## POSITION OF HAND

The position of the hand and the manner of holding the pen is illustrated in the accompanying engraving. Hold the hand so that the wrist is nearly flat, thus bringing the penholder over to the left so that it points about over the right shoulder. Let no part of the hand or wrist touch the paper except the third and fourth fingers, and these as nearly as possible on the finger nails. The penholder should be held about at the knuckle. The first and second fingers and thumb should be slightly bent in holding the pen.

Unless a reasonably correct position of the hand is learned, almost no amount of practice will make one a good writer.



## MOVEMENT

The acquiring of a free arm movement is the foundation for a business style of writing. The arm should always rest its full weight upon the desk and move on the muscular portion below the elbow as a kind of pivot without sliding the sleeve on the desk.

The movement exercises presented in the next few plates are intended to enable the learner to acquire freedom of movement before the more difficult copies are reached. The acquiring of the right manner of writing, or movement, usually is the most difficult part of learning to write well.

Plate 3.

It is often desirable to compare the penmanship from time to time with our best efforts at the beginning of a course of lessons in writing. With that end in view, we request you to write the following in your very best style. It is not necessary to imitate these forms of letters, but use your own natural style of writing. Usually the teacher collects these specimens and preserves them for future reference.

Your Place, State, Date.

This is a specimen of my best business writing at this time. 1 2 3 4 5 6 7 8 9 0

\$ ¢ % ‰ # √ @ ½ ⅓ ⅔ ¾. Charlotte Post

(Sign) Your Name.



Plate 4.

(a) This is one of the most valuable movements in writing practice. It is called the pulling movement, as it consists in pulling the arm in the sleeve and then allowing the muscles of the arm to relax to their normal position. Keep the pen on the paper and move the arm rapidly in and out of the sleeve. Make the lines fine and light and so close together that the white space between the lines will be about equal to the lines themselves.

(b) The oval movement is the pulling movement slightly modified. It consists in moving the arm straight in and out of the sleeve, and in rolling the arm on the large muscles near the elbow. The downward lines should be made as fine and light as the upward strokes, and the work should be compact. It requires from five to ten minutes to go across the page with one of these exercises if the work be done in a careful and thorough manner. Make the exercises fill two spaces in height.

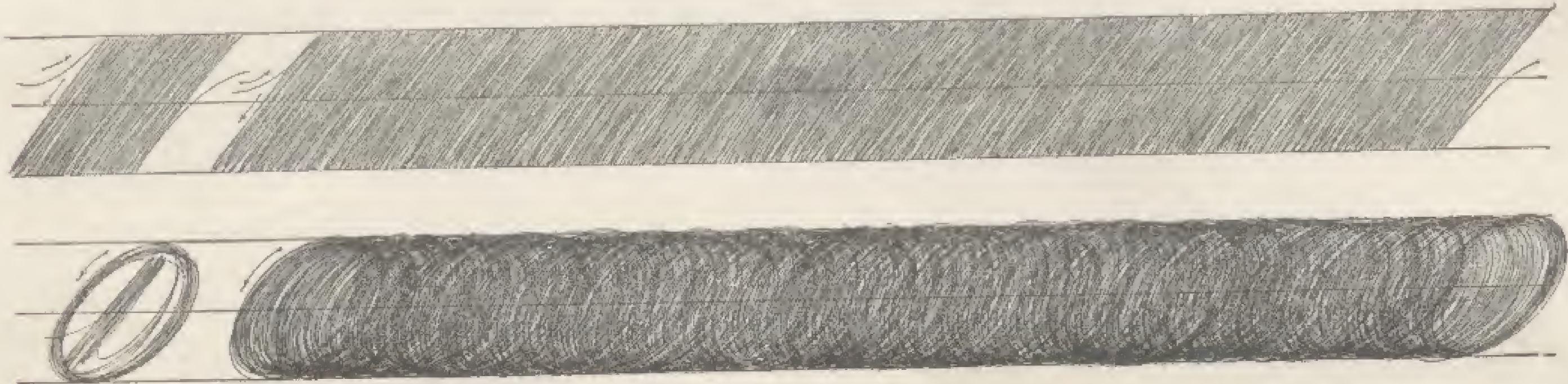




Plate 5.

- (a) Begin by making this movement fill two large spaces and gradually reduce the size of the ovals until the center is reached. (b) Make seven downward lines in each oval and arrange same as shown in copy. The first row is made with the direct movement; the second row is made with the reversed movement. (c) This is the direct oval continuous movement. Try to keep the downward lines same distance apart and as near parallel as possible. (d) Large exercise two spaces in height made with direct oval movement. The small oval enclosed should be made with the reversed movement. (e) Make these movements with the reversed movement and use a rapid, rolling motion of the arm.

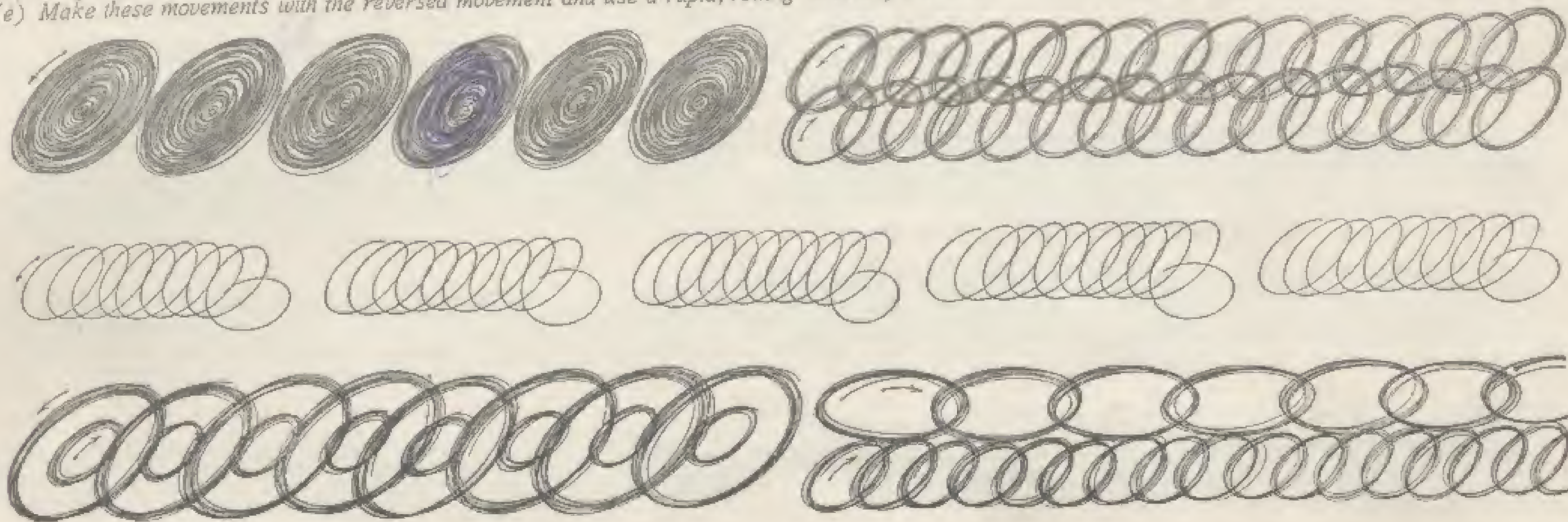




Plate 6.

- (a) This movement is quite difficult, as the compound curves are introduced here. It takes the lateral and rolling motions of the arm to produce this exercise.
- (b) Each group of exercises should be made without lifting the pen. The best results will be secured when an even, uniform, and rapid movement is used.
- (c) Make the first oval fill space between the two blue lines, then gradually reduce until the very small ovals are made. See that the muscular movement is used exclusively in making the small movements as well as the larger ones.
- (d) This movement should be made without lifting pen from the paper. See what a forceful movement you can use in producing this exercise.

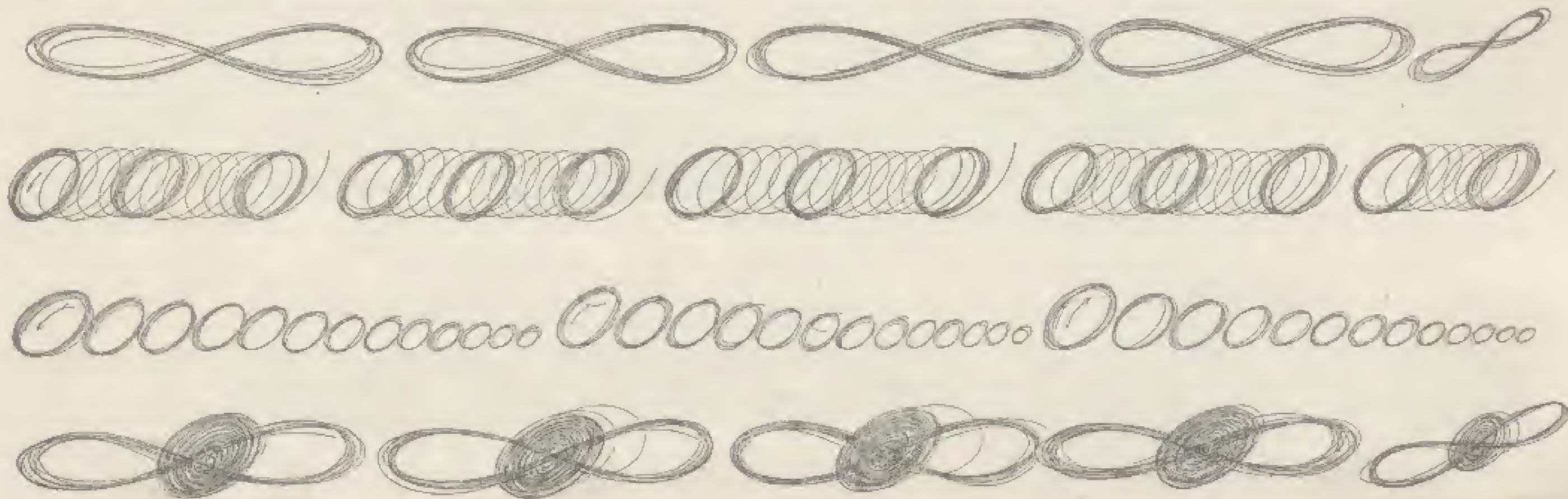




Plate 7.

(a) Make these movements fill space between the two blue lines or one half the height of those on Plate 6. Observe the same general direction as given in the previous lesson.

(b) These are the same movements as presented above, but are made very small. Be sure to use the muscular movement in making these exercises and do not work the fingers. Make four rows between the two blue lines, and alternate between the pulling and circular movements.

(c) These little movements are intended simply to tone down the large muscular movement gained by practicing on the exercises in the former plates. Make about four down lines in each one of these small ovals. This kind of work will be found an excellent drill for those who have acquired muscular movement, but who still have difficulty in obtaining control of the muscles of the arm.

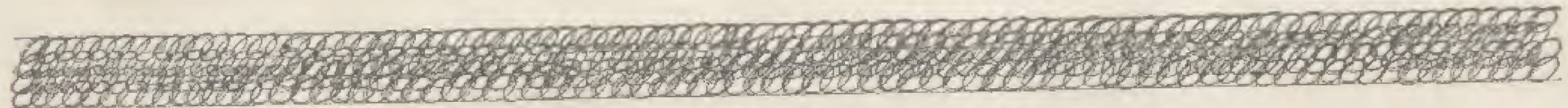
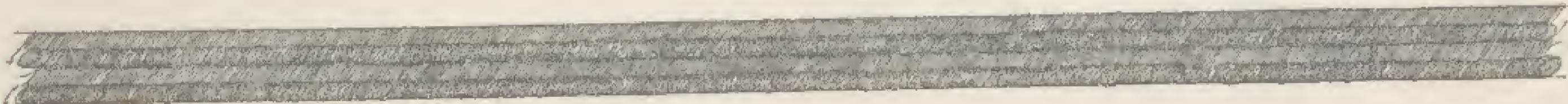




Plate 8.

(a) Before practicing on the capital **O**, take up the retraced exercise and practice that carefully. This work will accustom the arm to move in the direction desired. Alternate, making first the exercise, then the letter, and continuing that practice until you can notice a decided improvement in the appearance of the letter.

Make the capital **O**, first having the letter fill all the space between the blue lines and then gradually reducing the size as shown in the copy.

(b) In writing capital **E**, make the letter, and then follow around with the oval exercise, beginning large and gradually reducing it to the very small forms. Use a lively movement of the arm for this work, avoiding a jerky motion.

Start the capital **E** with a slight dot, then form the small loop a little above the center of the letter. Be very sure that you are careful in making the finishing stroke. Study the forms carefully before attempting to make them.

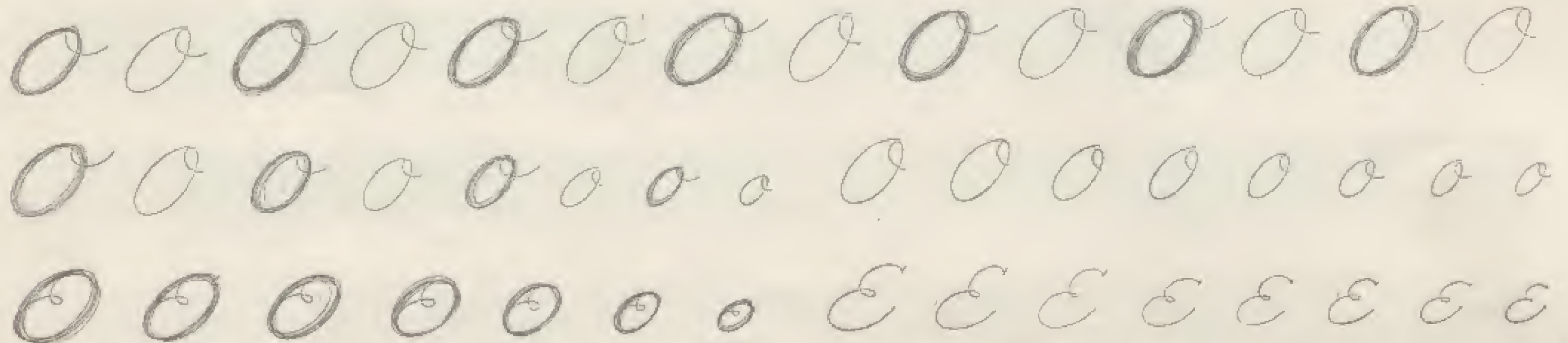




Plate 9.

(a) Use the retraced exercise in developing the movement for the capital C. Notice in this letter that the downward strokes should be made nearly parallel. Take up the copies just as they are given.

(b) This exercise will test your ability in making the ovals. Use the same continuous movement until three exercises are made without lifting the pen. Make ten downward strokes in each oval.

(c) These letters are given as a review, and they should be practiced carefully with the free movement. Always aim to produce the correct form but do not sacrifice freedom of movement.

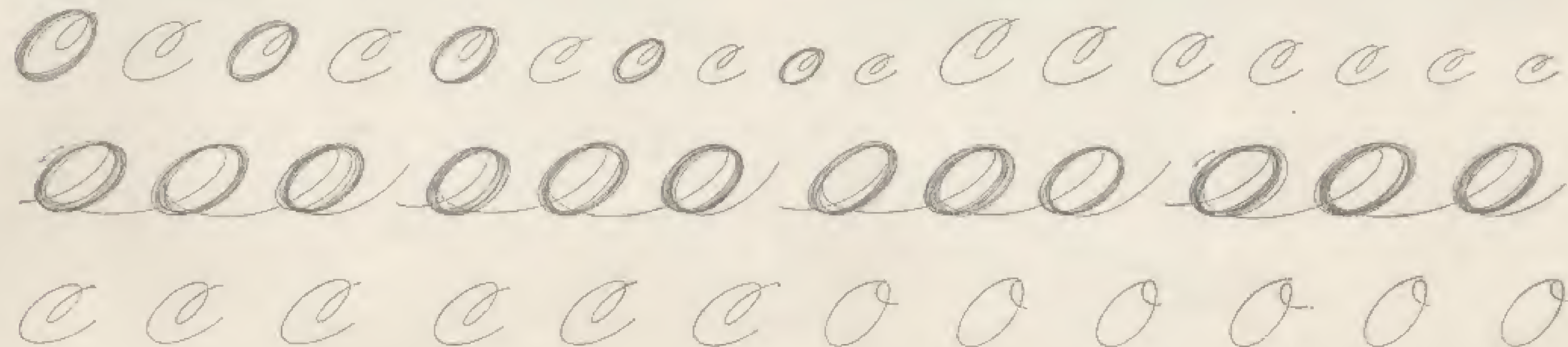




Plate 10.

*These movements are intended to develop the sliding or lateral motion of the arm. Practice on each step for some time, before taking up the next one. In all of this work keep the hand turned well toward the body, forcing the hand to slide on the nails of the third and fourth fingers. Turn the paper lengthwise and write across the page in order that the blue lines may be used as guide lines for correct spacing. Keep the down strokes short and light.*

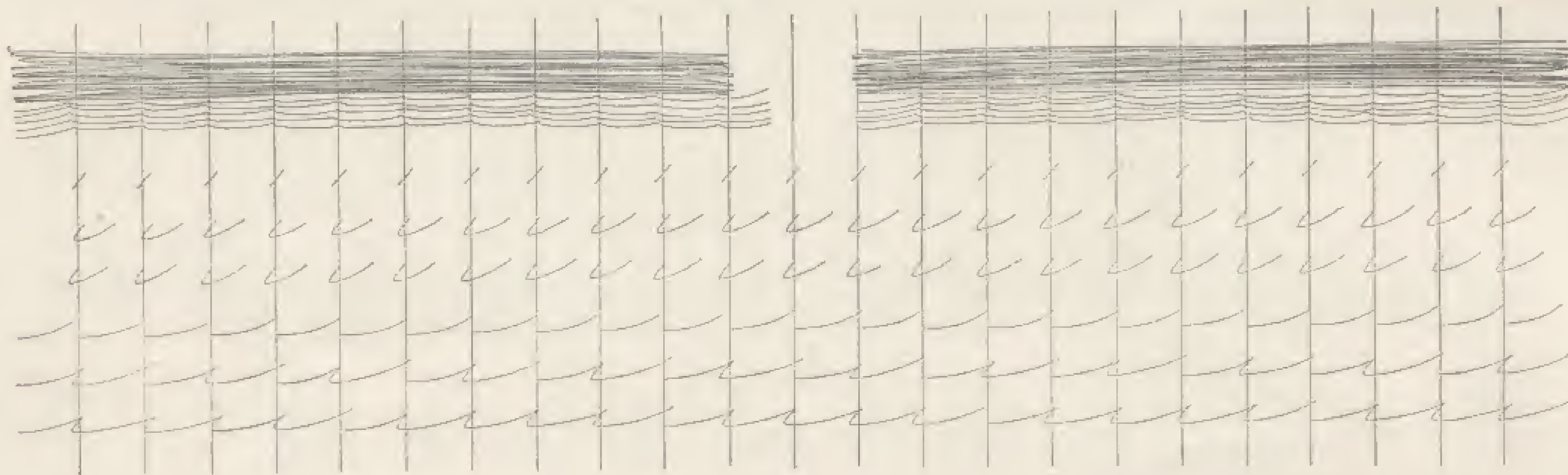




Plate 11.

These copies should be practiced in the manner suggested in Plate 10. Turn the paper lengthwise and write across the page. Make the rows of exercises close together, and try to write straight across the page. The small *o* should always be closed at the top. Whenever the movement becomes cramped, return to the large movements, and work the arm vigorously until a free movement is reestablished.

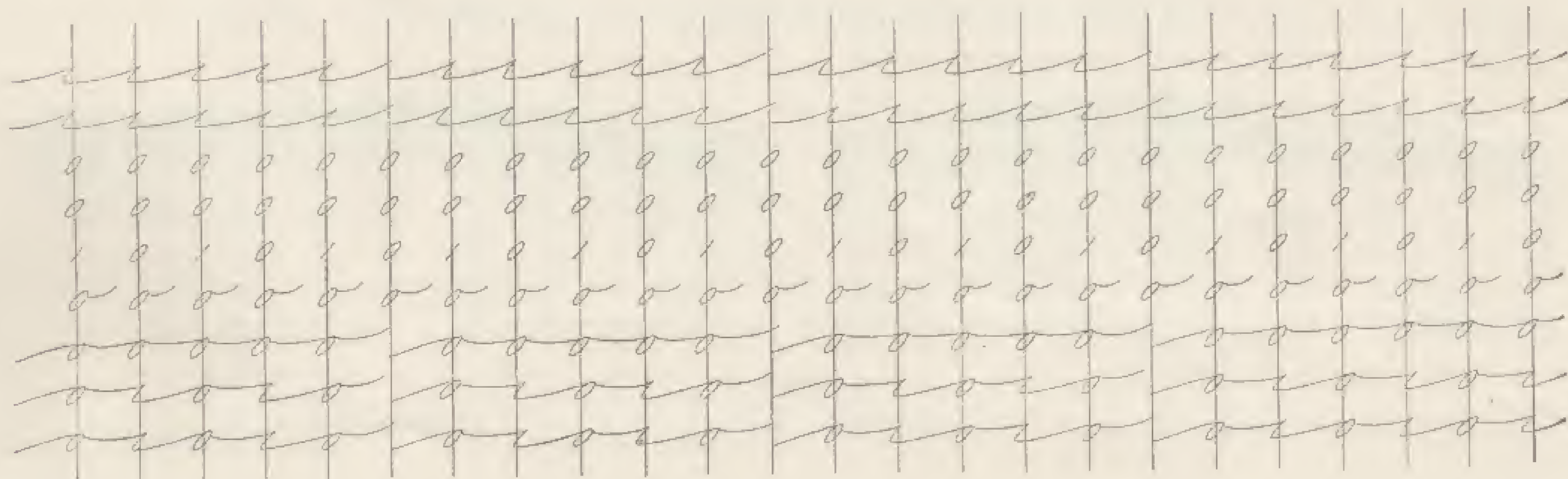




Plate 12.

Notice the different steps in developing the small *m* exercise. In making the first movement, slide the hand one half the distance across the paper, and then return and repeat until the exercise looks like those in the copy. Keep the lines light, and make a slight pause at the end of the line.

Next practice the different steps just as they are given, and gradually develop the small *m* exercise. This is made round at the top and sharp at the blue line.

Use a rapid rolling motion of the arm for this movement, and gradually reduce the oval in size without lifting the pen. Notice how this is started by the direction of the little arrow. This is a very valuable movement, and considerable time should be given it.

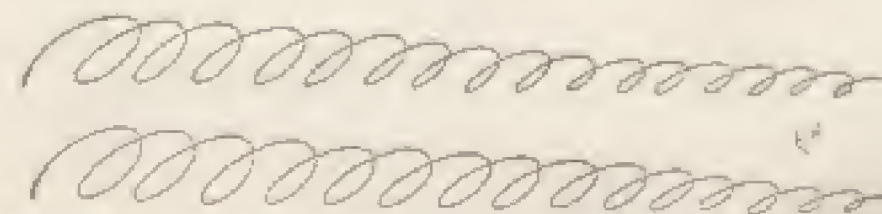
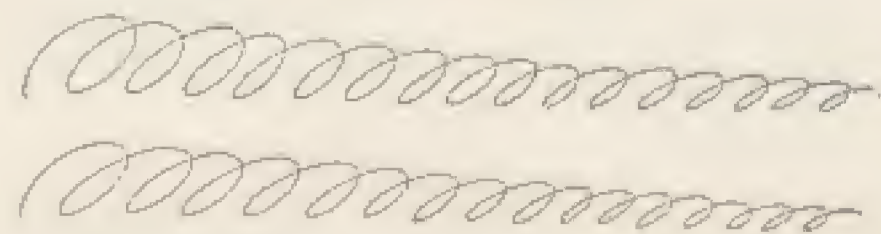
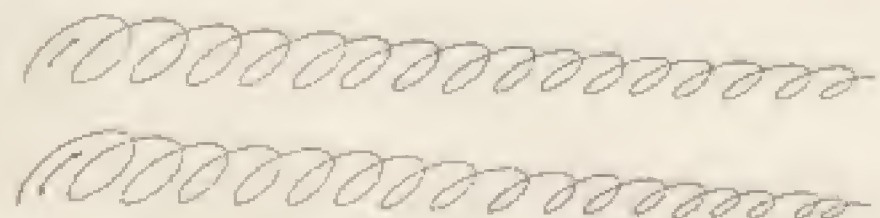
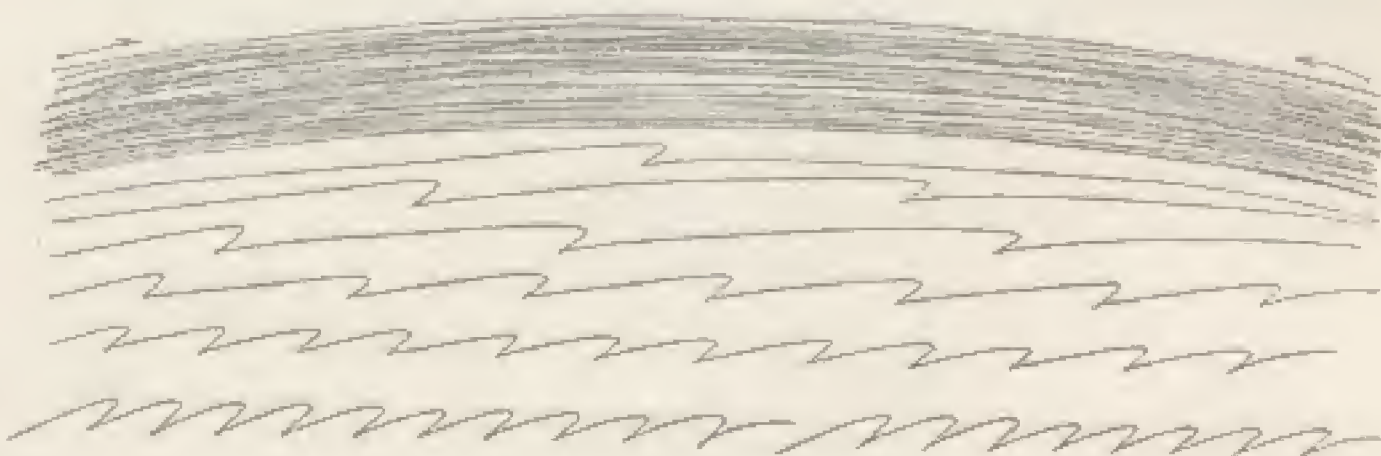
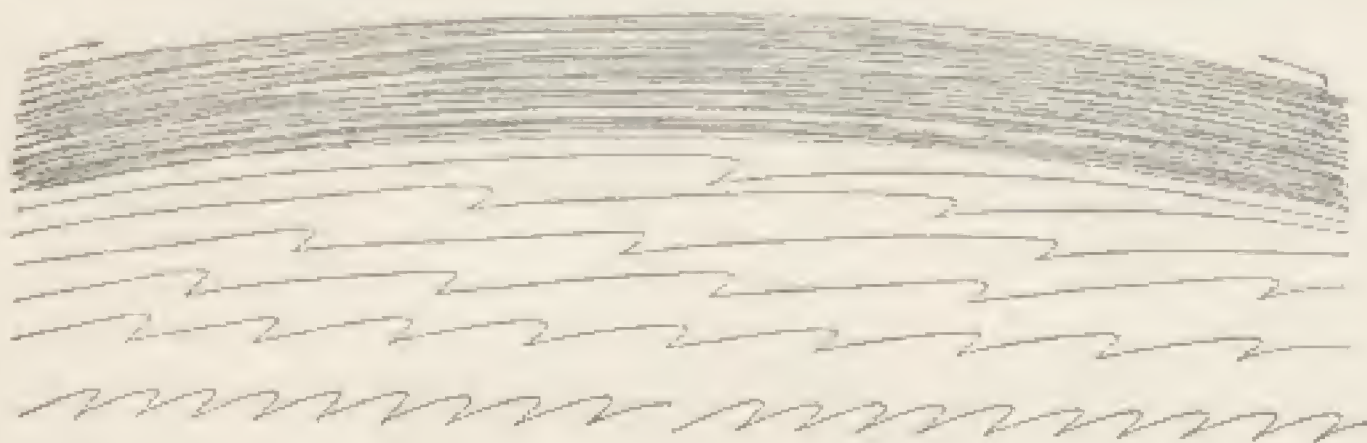




Plate 13.

- (a) Make this round at the top. Make the space between the downward lines uniform. Use an easy, rolling motion of the arm.  
(b) Close *o* at top and notice spacing between letters.  
Use a steady, even movement. Make smooth lines, and do not practice carelessly.

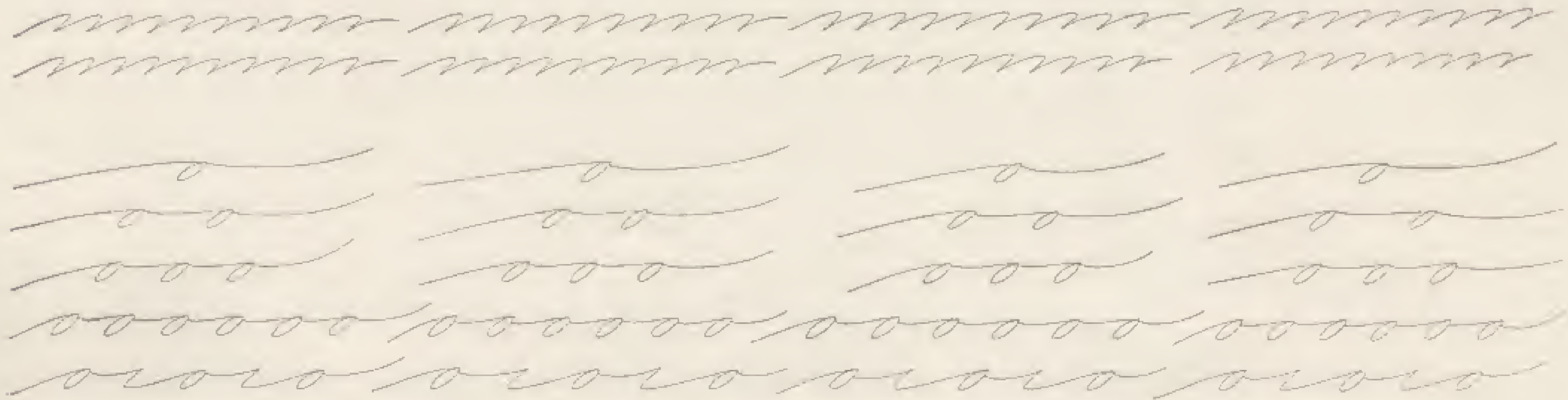




Plate 14.

(a) Write the same number of exercises on each line as are given in copy. The rolling motion of the arm predominates in making these exercises. Considerable time should be given to these small movements.

(b) Start the first stroke of small *m* on the blue line and make the finishing stroke as high as the top of the letter; afterward, combine three small *m*'s without lifting the pen. Be careful not to allow the hand to turn over too far toward the right.

Try to secure even and uniform spacing in writing the word copy. Do not crowd your work too much nor spread it over too much space. Write just the number of words that are given in the copies. Look at the copy often.

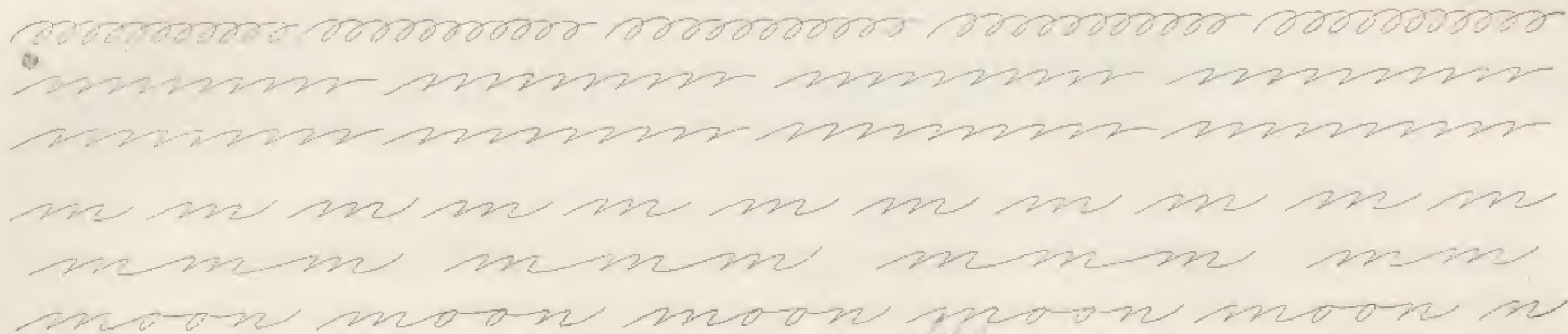




Plate 15.

(a) Use the rolling motion of the arm to produce this movement. Strengthen the weak and nervous lines by increasing the speed.

(b) In developing the small  $\frac{1}{2}$  exercise, start with quite a long stroke, then make a short downward pull, and finish with a line the same length as the first stroke. Gradually work this exercise down until the downward strokes are made quite close together. Make the exercises sharp at top and round at the blue line.

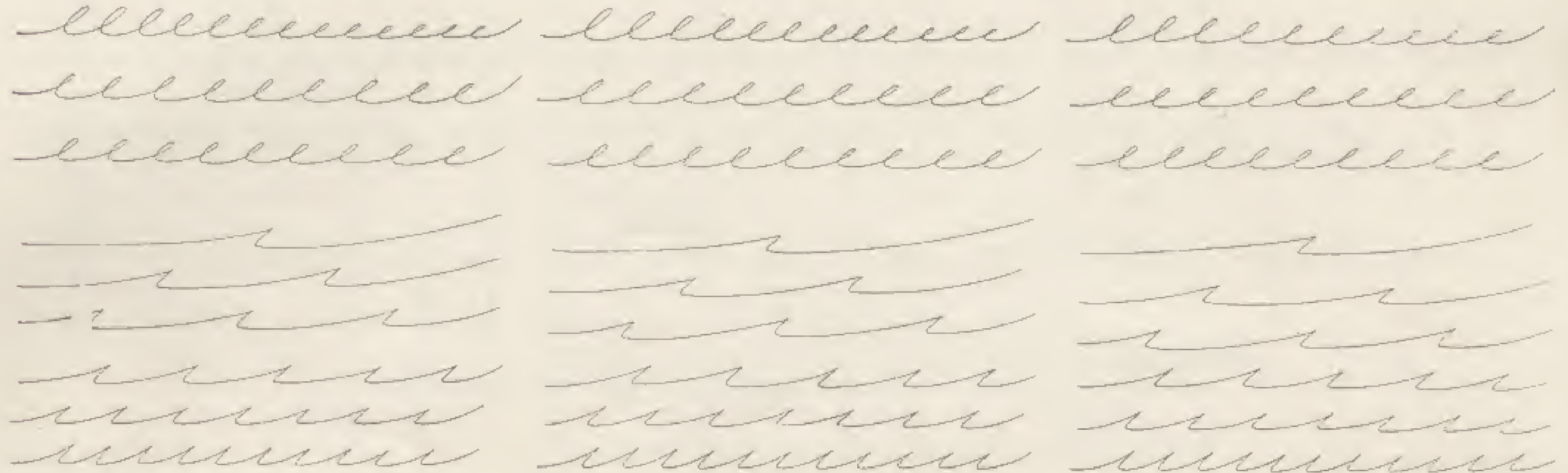




Plate 16.

Turn the paper lengthwise and practice these small letters and word copies across the page. Strive to keep a straight line and make the rows of letters close together. Allow the blue lines to serve as guide lines for correct spacing. In this work the hand should slide carefully across the paper on the nails of the third and fourth fingers.

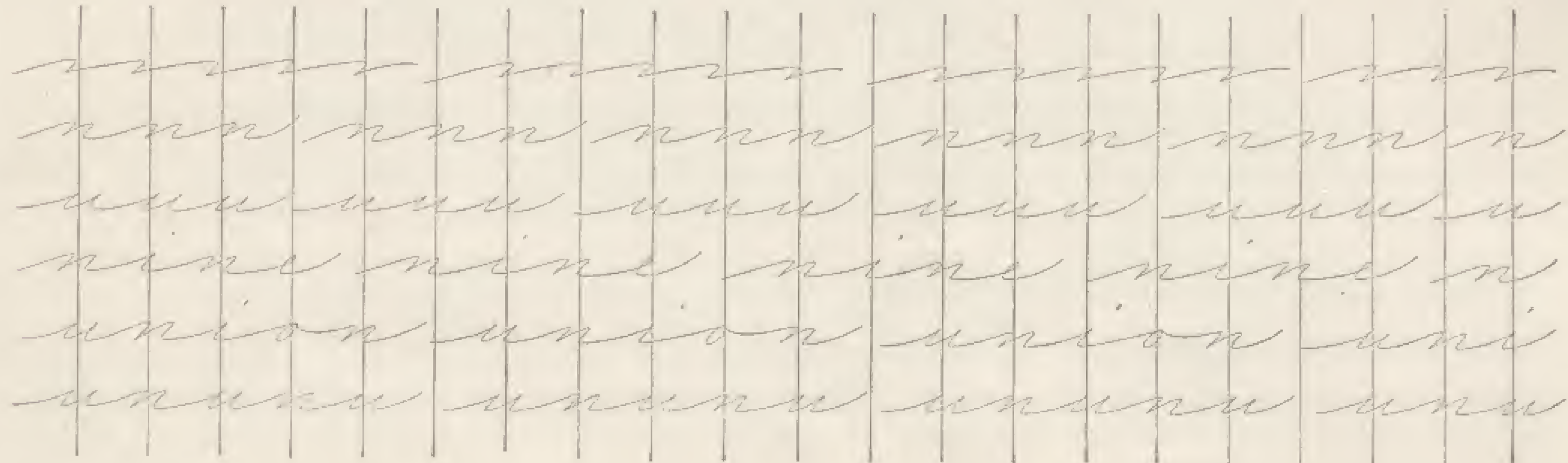




Plate 17.

(a) Notice carefully the formation of the small *w*. The last part of this letter should not be made quite as wide as the first part. It is often desirable to finish the *w* with a slight dot at top. Practice the work copy, and aim to keep your work uniform.

(b) Try to get the correct idea of the formation of the *r* by carefully studying the two parts of the letter as shown in the first line of this copy. This should be made with a careful movement. Next take up the word copy and practice systematically. Look at the copy frequently.

*w w w w w w w w w w w w w w w w*

*win won win won win won win*

*r r r r r r r r r r r r r r r r*

*run run run run run run run*

*error error error error error error*



Plate 18.

The small *s* is a difficult letter. The downward stroke is composed of a slight compound curve. A number of word copies are given to afford ample practice in making this letter.

*s s s s s s s s s s s s s s s s*  
*sun sun sun sun sun sun su*  
*some some some some some so*  
*seem seem seem seem seem see*  
*snow snow snow snow snow sn*



Plate 19.

(a) Review small o and follow instructions previously given for this letter. Next, take up small a and study the form carefully. The oval part of the a should be slanted slightly more than the oval in the o. Write the word copy with a careful movement.

(b) Curve the up stroke well in making the c, and give a slight pressure to the pen at the end of this line, forming a dot. The downward stroke should be slightly curved. Always be careful with the finish of letters. Observe closely and imitate carefully the spacing in the word copies.

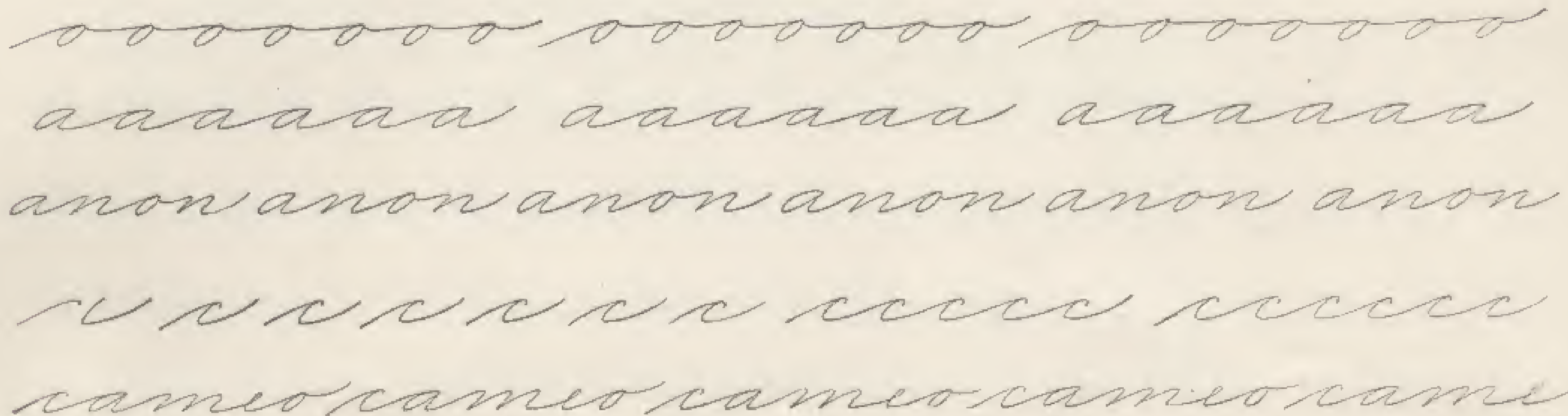




Plate 20.

- (a) This exercise is composed of compound curves, and should be made round at top and round at blue line. Control the movement well in making it.  
(b) There is but one angle in this letter—that when the dot is formed. Use a forceful movement in writing the word copy.  
(c) The downward stroke in the first part of small *x* is made with less slant than the downward line in *v*. The letter should be finished with a short straight line made by placing the pen on the blue line, and completed with an upward stroke.

*w w w w w w w w w w w w w w w w*

*v v v v v v v v v v v v v v v v*

*wine wine wine wine wine wine wine wine*

*x x x x x x x x x x x x x x x x*

*vex vex vex vex vex vex vex vex vex*

Plate 21.

(a) This is the reversed oval exercise. Make ten downward lines in each. Make the downward lines fine and light.

(b) This principle is involved in the formation of a number of capital letters. Start by making the little oval movements, and finish the exercise with a downward stroke same as given in copy. Next practice carefully on the reversed oval principle. In making this there are two downward pulls in the sleeve together with a slight rolling motion of the arm.

(c) The same principle as given above is involved in forming the Q. Finish with a slight compound curve and form a small loop at base line. This loop should be made in a horizontal position. The figure 2 is evolved from the capital Q.

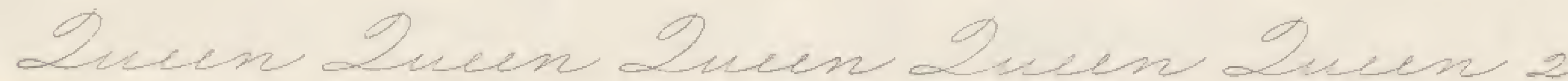
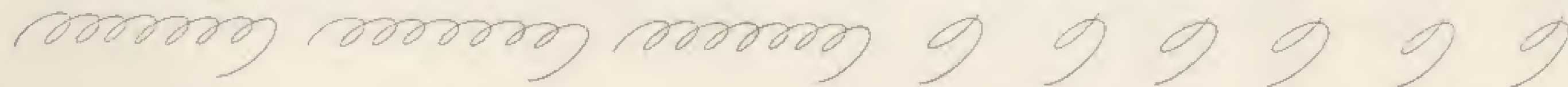




Plate 22.

The last part of the capital **X** is the same as the first part, only it is reversed. It is quite difficult to join the two parts of the letter properly. When some space is left between the two parts they may be connected with a short straight line. An example of this kind is given in the copy. The figure 6 is developed from the last part of the **X**. The word copies should receive their share of attention.

9 9 9 9 9 9 6 6 6 6 96 96

X X X X X 6 6 6 6 6 6 6

Xenia Xenia Xenia Xenia Xen

Xerves Xerves Xerves Xerves Xervi

Plate 23.

- (a) The capital **W** is composed of the reversed oval and the small final **t**. The two parts should be practiced carefully before the **W** is attempted.  
(b) The second part of the **W** should be made the same height as the first part. The last stroke of the letter should be made about two thirds the height of the other strokes.

o o o o o o o o o o o o

t t t t t t t t t t t t

W W W W W W W W W W W W

Wisconsin Wisconsin Wisconsin Wis.



Plate 24.

(a) The Z is composed of the reversed oval principle and the loop below the line. Make quite a wide shoulder at the top of the loop, and form another small loop at base line. This loop should be made parallel to the blue line, same as in the capital Q.

(b) These letters and the word copy are given as a review. Do not stop to practice on any one letter separately, but make each line complete as it is given. This will afford excellent drill in changing the direction of the movements.

z z z z z z z z z z z z z z

Jones Jones Jones Jones Jones Joe

2 2 2 2 2 2 2 2 2 2 2 2 2 2

x minimum minimum minimum

Plate 25.

(a) The loop is composed of the oval and straight line. The oval movement and the pulling movement should be practiced before undertaking the loop. The first stroke in the loop should be a decided curve and the downward line should be made practically straight.

(b) Combine three of the loops without lifting the pen, then make the loop fill all the space between blue lines, and gradually work the size down to very small. Use an easy movement, checking the motion just a little at the base line. The two lines should cross about one third the height of loop.

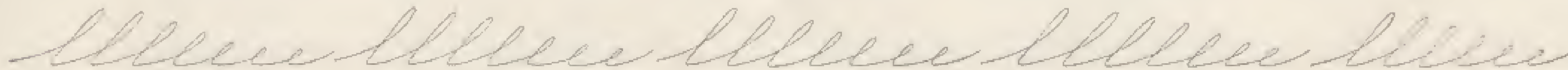
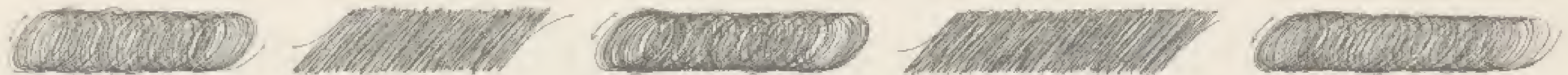






Plate 27.

(a) Make the **h** large and gradually reduce it to the smaller forms without lifting the pen. This is excellent practice in controlling the movement. Strive at all times to get the correct form as well as the free muscular movement. Do your best in writing the one space letters as well as the loop letters in the word copy.

(b) The small **b** is composed of the loop and the last part of the *w*. If the upward stroke in the loop is not curved sufficiently the letter will appear as slanting too much.

*hhhhh hhhhh hhhhh*

hollow hollow hollow hollow hollow

bbbbbb bbbbbbb bbbbbbb bbbbbbb

belabor belabor belabor belabor labor



Plate 28.

It takes considerable practice and careful study to make the last part of the small *k* well. It is composed of a left curve forming a very small loop, and a nearly straight downward line parallel to the downward stroke in the loop. Finish with an upward stroke same height as last part of letter. Notice the different copies given in this plate, and do not hurry over any part of the work. These difficult letters should be practiced carefully and mastered.

*k k k k k k k k k k k k k k k k*  
*k k k k k k k k k k k k k k k k*  
*knack knack knack knack knack*  
*kink kink kink kink kink kink*

Plate 29.

The *f* has an extended loop above the line, and the letter is finished same as the small *q* below the line. This letter requires considerable scope in movement. The downward line should be made practically straight. The two loops do not join, but, as will be noticed, a little space is given between the loops. Study of the forms of the letters is very important. It is impossible to produce a letter until a correct and an indelible mental picture of it has been obtained. Look at the copy often. Write with a free movement.

*f f f f f f f f f f f f*  
*fife fifth fife fifth fife fifth fife f*  
*affluence affluence affluence affluence*  
*fulfill fulfill fulfill fulfill fulfill fu*



Plate 30.

(a) As will be noticed, the strokes used in making the small *a* play quite an important part in forming other letters. The *d* is composed of the small *a*, with the last part extended above the *a* one space. This straight line should be retraced until the *a* part of the letter is reached.

(b) The last part of the *d* is precisely like the *t*. In making this letter be careful not to form a loop at the top, but retrace in the same manner as suggested for the *d*.

*a a a a d d d d d d d d d d*

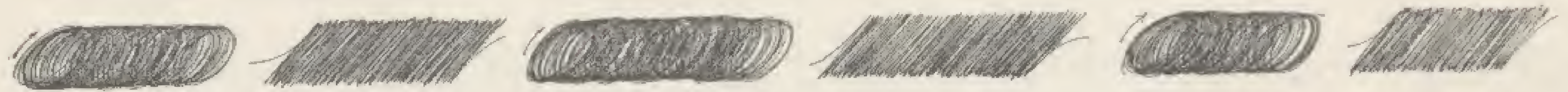
*decade decade decade decade d*

*t t t t t t t t t t t t*

*tetanus tetanus tetanus tetanus teta*

Plate 31.

In making the loops below the line the reversed oval movement is used in connection with the pulling motion. The first line should be made nearly straight, and the two lines should cross at the base line. Make the dot over the *j* distinct. Practice the copies in this plate very carefully.



*j j j j j j j j j j j j j j j*  
*j j j j j j j j j j j j j j j*  
*jeune jeune jeune jeune jeune*



Plate 32.

This exercise introduces the small *a* as the beginning part of the *g*. Finish this letter same as the *j*. Be careful not to slant the loop too much, and also be very sure that you are making the downward line straight and on main slant. The fingers may be used a little in forming the loop, but the arm should be moved along at the same time.

*g g g g g g g g g g g g g g g g*

*going going going going going go*

*gang gang gang gang gang gang*

*gange gange gange gange gange g*

Plate 33.

- (a) Start with the small *a* form and finish same as the last part of the small *f*. See that the finishing part is made just the same as the copy.  
(b) The first part of the *y* is nearly the same as the first part of the small *v*. Finish with the loop and make all the loops on the same slant. Swing the hand with vigor. Do not be discouraged if your work is not as good as the copy. Do as well as you can and keep at it. Look at the copy often.

a a a a a a qu qu qu qu qu qu qu

quote quote quell quite quite quell q

vv y y y y y y yy yy yy

yours yours yours yours yours you



Plate 34.

The first part of the small *z* is the beginning part of the small *m*. Make rather a broad turn at the base line and form the loop. Keep your loops quite full without making them too wide. To secure the best results from practice on the exercises and word copies they should be taken up in the exact order given.

*mmmmmmmmmm zzz zzz zzz zzz*

*z z z z z z z z z z z z z z z z*

*youave youave youave youave youave*

*zenith zenith zenith zenith zenith ze*

Plate 35.

(a) This form of the small **p** is very practical, as it can be made without lifting the pen. Do not make the loop part too wide. Finish with a small oval brought as far toward the left as the loop. (b) Make the figure **1** with a short, straight line, and without shade. Begin figure **2** with a slight dot and finish same as capital **Q**. The figure **3** should be begun with a dot, then form a small loop about half the height of the figure. Finish with an easy semi-oval. Start figure **4** with a short figure **1**, and make the second stroke straight and running parallel with the base line. This should be carried a little distance beyond the last stroke. The last line should be curved very slightly at the top.

p p p p p p p p p p p p

pippin pepper pippin pepper pip

2 2

ۛ ۛ

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4



Plate 35.

Connect both parts of the figure 5; the oval part is finished same as figure 3. The figure 6 should begin with a straight line, and be made slightly higher than the other figures. The last part of the figure 6 is the small oval, and the downward line should be made parallel to the first part of the figure. The 7 is composed of a slight dot, a short compound curve, and a straight line extending below the base line. Make quite a prominent compound curve in the downward stroke of the figure 8 and close the figure at the top. The oval part of the figure 9 rests on the blue line, and the straight line should extend below base line, same as in figure 7. The cipher is made very much like the small o, only slightly larger. Close it at the top.

5 5

6 6

7 7

8 8

9 9

0 0

Plate 37.

The figures in this exercise are arranged in position for adding and multiplying. This will afford excellent drill in review in figures and in getting them in proper position for practical purposes. Do not make the figures too large, and they should be made without shade. If shaded at all, it should be done very lightly.

3 4 6 8

9 3 5 6

7 9 8 1

2 4 6 3

4 9 8 2

4 3 0 1

1 2 6 7

9 8 4 3

2 6 9 2

4 8 7 9 8 2

4 3

5 6 9 7 3 5

4 8 2 6

4 9 8 2 3 5

5 7 4 5 4

5 4 9 7 3 2

9 2 7 6 5 3

3 2 0 0 1 4

2 7 6 6 8 3

9 5 8 6 7 1

6 9 9 8 4 3

3 2 9 0 1 3

2 6 6 4 9 3

7 6 5 3 8 1

4 9 6

5 3 2

4 5 6

1 2 3

9 7 8

6 5 4

3 2 1

1 2 3

4 5 6



Plate 38.

The characters given in this plate are in very common use. Make the forms about the same size as those in the copy. Observe the general method of practice as outlined in the foregoing copies. Study each copy carefully. A correct position is important while doing this work. Refer frequently to the instructions regarding position of the body and hand.

c c

\$ \$

# #

% %

% % % % % % % % % % % % % % % % % % % %

Plate 39.

The figures in the fractions should be made very small but plain. No shading is required. Make the different lines of copies exactly like the ones given in the plate. Make careful and frequent comparison of your work with the copy.

[illegible][illegible][illegible][illegible]



Plate 40.

Make the figures about the same size as those given in the copy. Try to make them with absolute accuracy. Very little benefit will be derived from this practice unless the closest attention be paid to every particular. If you learn to make these characters correctly and easily you will have gone far towards becoming a good writer.

50¢ 90¢ 40¢ 10¢ 20¢ 30¢ 25¢ 75¢ 60¢ 70¢ 80¢ 15¢

\$10<sup>00</sup> \$150.<sup>00</sup> \$25.<sup>00</sup> \$30.<sup>00</sup> \$550.<sup>00</sup> \$789.<sup>50</sup> \$450.<sup>00</sup>

50# 40# 980# #73 #2450# # # # 9230# 59#

1% 2% 3% 4% 5% 6% 7% 8% 9% 10% 11% 12%

25# @ 8 1/3¢ 63# @ 9 1/4¢ 1239# @ 11 7/8¢ 45# @

\$√7384.<sup>00</sup> √\$87556.<sup>75</sup> √\$5942.<sup>00</sup> √\$984325.<sup>50</sup> \$√58.<sup>95</sup>

Plate 41.

The stem group of capital letters is begun in this exercise. The hook form of the stem will be found especially practical in business writing. It takes considerable practice, however, to make it just right. Start with the compound curve, or capital stem, forming a broad turn at the base line, and bring this up to nearly one half the height of the stem on the left. Stop the motion suddenly and finish with a slight curve running in the direction of the broad turn. This stem should be made rapidly, and the movement should be checked suddenly in order to form the hook. Practice the hook until you can make it well.

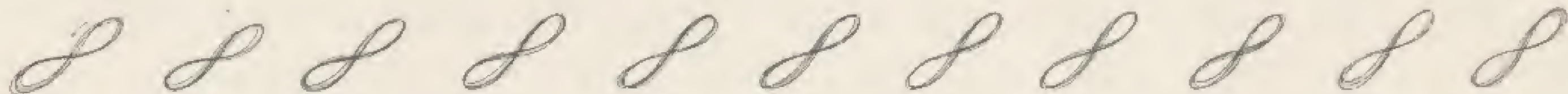




Plate 42.

The stem part of the **T** should not be made full height of the letter, as some space should be given at the top of the stem for the finishing part of the capital. Try to get the hook finish and then make an application of this in the word copies. The idea of giving this hook finish is to enable the writer to join the capital to the small letters following without lifting the pen. This effects quite a saving of time in business writing. Many business men use this style of hook finish wherever applicable.

T T T T T T T T T T T T T T

t t t t t t t t t t t t t t

Tenement Tenement Tenement Tene

Time Time Time Time Time Time

Plate 43.

First practice the retraced exercise, going over the line four times. The first part of the **F**, including the dot, should be made without lifting the pen. Criticise the work. Try to see the faults or there will be no improvement. Compare position with the engravings at the beginning of these lessons.

S S S S S S S S S S S S

F F F F F F F F F F F F

Finance Finance Finance Finance

Famine Famine Famine Famine



Plate 44.

The upward stroke in the *S* should be a decided curve. Finish the letter with the hook stem. The more difficult exercises should receive the most study and practice. Make your practice paper show constant improvement in neatness, arrangement, and general appearance.

*S S S O O O O O O O*

*S S S S S S S S S S S S*

*Soon Soon Soon Soon Soon*

*Summer Summer Summer*

Plate 45.

(a) Begin this form of the **L** with the right curve and make the loop extend about one half the height of letter. The small loop should run parallel to base line.

(b) This form of letter is started with a slight compound curve and a hook is formed at top. This is a very popular style among business writers.

(c) In writing these copies carry the hand along without bending the wrist. Watch the principal faults in the writing. This is the secret of rapid improvement.

L L L L L L L L L L L L

L L L L L L L L L L L L

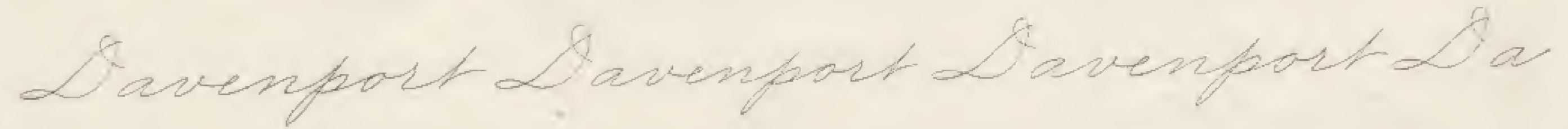
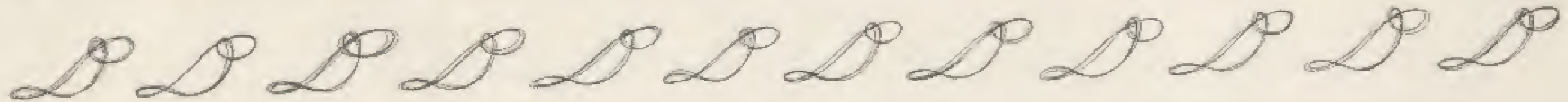
Lamson & Lamont Lamson & Lamont

Louisville Louisville Louisville Louis



Plate 46.

The first part of the **D** is a slight compound curve ending in a small horizontal loop at the base line. Finish the letter the same as the finishing stroke in the capital **O**. Study the form carefully, as unless you know how to make the letters, no amount of practice will make you a good writer. You must learn good forms before you can make them.



The upward stroke in capital **I** should not be curved too much as in that case the loop part of the letter would be too wide. The points of the pen should rest evenly on the paper to secure smooth lines. Assume a correct position while practicing.

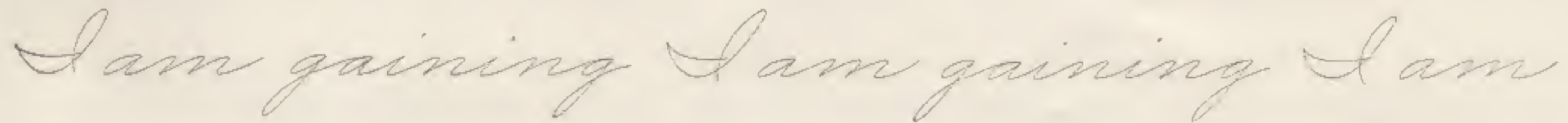




Plate 48.

The loop part of the capital **G** should be made about two thirds the height of the letter. Use the hook finish. Make all the downward lines as light as possible, as much depends upon getting a very fine, light stroke.

G G G G G G G G G

Goo Goo Goo Goo Goo Goo Goo

Gaming Gaming Gaming Gaming

Garment Garment Garment Gar

Plate 49.

Give the upward stroke considerable curve so that the first part of the **H** may be on the proper slant and not be too wide. The first part of this letter is not quite as high as the last part. The last part of the **H** should be curved slightly at the top. Study the finishing part carefully. Make smooth lines. Hold the hand so the penholder points toward the right shoulder.

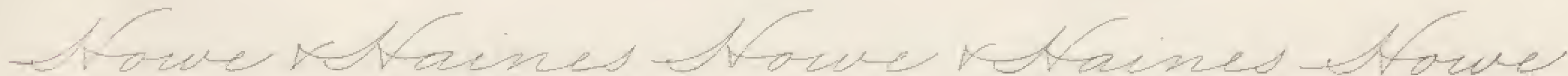




Plate 50.

The last part of the **K** is composed of two compound curves joined by a small loop. The loop should be made one half the height of the letter. The first part of **K** is the same as the beginning part of the **H**. The forms of the letters must be studied so carefully and mastered so completely that an imperfection will be instantly detected.



Kankakee Kankakee Kankakee K

Knowlton & Klein Knowlton & Klein

Plate 51.

The first part of capital **P** is made same as first part of capital **H**. Be careful to make the oval at the left of the stem wide and the finishing oval narrow. The last part should be brought down one half the height of the letter. The last part of this letter is very apt to be made too wide. Measure yours with your eye and compare with the copy.



Pippin Pippin Pippin Pippin Pipp

Pauper Pauper Pauper Pauper Paup



Plate 52.

The first part of the **R** is same as the capital **P**. The letter is finished with a small loop made one half the height of letter, and then a short compound curve brought down to the base line. When the capital is not connected to the small letters following, the last line may be brought a little below the blue line.

R R R R R R R R R R R R R R

Runner Runner Runner Runner

Rochester Rochester Rochester Roche

R. P. Raines. R. P. Raines. R. P. Raines.

Plate 53.

If the two previous capitals have been mastered there should be no trouble with the capital **B**. Finish the letter with the hook. Try to get uniform spacing and slant in your writing.

B B B B B B B B B B B B B

B B B B B B B B B B B B B

Banner Banner Banner Banner B

Benton & Bronson Benton & Bronson Bro.



Plate 54.

The top part of the **J** is made somewhat wider than the lower part. Make the downward line straight. Try to make all the lines cross at the base line.

J J J J J J J J J J J J J J J J

Joe Joe Joe Joe Joe Joe Joe Joe Joe Joe Joe Joe Joe Joe Joe Joe

Junior Junior Junior Junior Junior Junior Junior Junior Junior Junior

G. P. Jamison G. P. Jamison G. P. Jamison G. P. Jamison

Plate 55.

The small oval in this letter is begun same as the oval in capital Q. Make all the downward lines straight, parallel, and on main slant. Notice the relative height of the three parts of the M.

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

9 M M M M M M M M M M M M M

n n n n n n n n n n n n n n n

Mentor & Newton. Morrison & Norris. Mo.



Plate 56.

The capital *V* is composed of the small oval and two compound curves. The last part of the letter is made a trifle shorter than the first part. First practice the compound curve movements, making them fill all the space between the blue lines, and then start large and gradually work down to the small exercises. Control the movement in making these exercises, and make the turns reasonably short at the top and at the base line.

*W W W W W W W W W W W W W W W W*

*W W W W W W W W W W W W W W W W*

*v v v v v v v v v v v v v v v v*

*Value the present moments Value the*

Plate 57.

The first part of the **U** is the same as first part of the **V**. Allow the finishing part to be brought up just a trifle shorter than the first part of the letter. With beginners it is sometimes a help to check the movement a little at the top of the finishing stroke. Use the movement but keep it under control.

Uuuu Uuuu Uuuu Uuuu Uuuu

u u u u u u u u u u u u u u

Union Union Union Union Uni

Use the free arm movement. Use the



If the capital **U** has been mastered there will be but little difficulty in forming the **Y**. See that the downward stroke in the **Y** is made straight.

U U U U U U U U  
 Y Y Y Y Y Y Y Y Y Y Y Y Y  
 Yours truly. Yours truly. Yours truly. Y  
 Yours respectfully. Yours sincerely. Yours

Plate 59.

Sentence copies are excellent practice, as they afford practical drill on miscellaneous words. Study carefully the arrangement of the words.

Omaha is the largest city in Nebraska.

Command the arm to move rapidly. C

A specimen of my plain writing. A sp

Easy movement and simple forms. Ewe



Plate 60.

Learn to adapt your writing to the space in which it is to be written. Follow the line in writing sentences. Make top of small e no larger than copy.

Quincy is situated on the Mississippi.

Xenia is a city in the state of Ohio.

Write with the free arm movement. 9

Zinc is used in the arts. Jones Zone

Plate 61.

Practice these difficult sentence copies carefully. Writing letters in words and sentences is the real test of skill. Try to get the correct slant. Put the copy close to where you are writing, and do your very best. Try to make the lines smooth, which you can do by keeping the pen flat on the paper.

Time to me is money. Time to me is  
Fame is the reward of merit. Farnsworth  
Santiago was once the capital of Cuba.  
Legacy, A gift of property by will. L



Plate 62.

In practicing the sentence copies try not only to form the letters well, but to get the general appearance right. Perhaps your writing is taking up ~~too~~ much space. Write just the number of words to the line that are given in the copy.

Debtor, - One who owes a debt. Danube  
Invoice, - An itemized bill of goods. I  
Guaranty, - An assurance against loss. G  
Hawaiian Islands belong to the U. S.

Plate 63.

Make the capitals and small letters forming the words look as though they belong together. Carefully watch the spacing. Criticise the work from every standpoint to be sure that improvement is being made.

Kansas was admitted to the Union, 1861.

Promissory Note, - A written promise to pay.

Ratify, - To sanction or approve. Received

Bill, A statement of items bought. Bill



Strength of line in writing depends chiefly on the downward strokes. Make the lines look like the copy in every way. Be sure that the **J** slants as much as the copy.

Jobber - A wholesale merchant. January

Merchandise means all goods sold. M

Net means clear of all charges. Nov. 5

Vouchers are used by business men. V

Plate 65.

Keep the one space letters the same height. Put words same distance from each other. Note carefully the beginning and ending strokes of words. Uniformity of height of the small letters and their proper position on the line are of the greatest importance.

Ultimo means last month. Uniontown  
Your letter of the 29th ult. received. I  
am gaining in movement. Improve  
Study the form of every letter. Sumner



Plate 66.

*Practice the capitals in the order given, and make a complete set without practicing separately on any one letter. This will give the different changes in movement that are necessary in good writing. Frequent and careful practice on the entire alphabet will produce excellent results.*

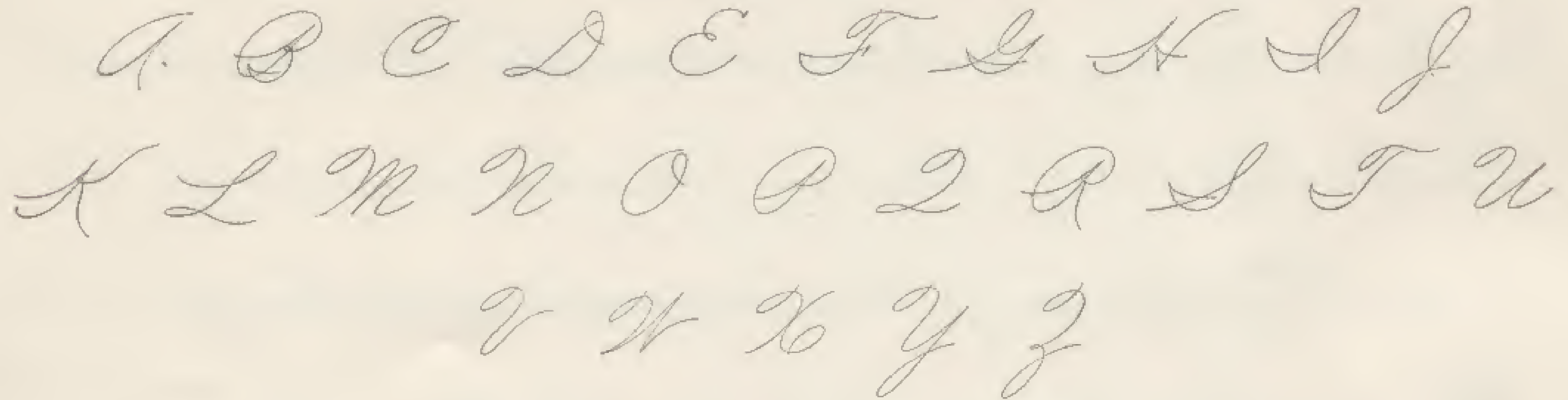


Plate 67.

*These Ledger Headings will be found valuable to students studying bookkeeping. As a rule the letters are made a trifle larger in Ledger Headings than in ordinary writing. These should be plain, and should be made very legible.*

Cash. Merchandise. Expense. M

Loss & Gain. Bills Payable A

Interest & Discount. Real Estate.



Look at the copy often and practice carefully and persistently. Keep your pen clean.

New York, Sept. 15, 1904.

H. G. Bennett & Son,

To Armstrong, Senn & Co.,

50 bbls. Family Flour. @ \$4.<sup>50</sup> \$225.-

Received payment.

Armstrong, Senn & Co.

Plate 69.

Compare each letter and word with the copy often, and watch closely for faults. Progress will depend on correct conception of the forms of the letters and persistent practice.

\$250.<sup>64</sup>/<sub>100</sub>

Brooklyn, N. Y., Aug. 17, 1905.

Received of J. E. King & Company, \_\_\_\_\_

Two Hundred Fifty <sup>64</sup>/<sub>100</sub> \_\_\_\_\_ Dollars.

In full of account, \_\_\_\_\_

N. J. Smith.



Plate 70.

Do not make the capitals too large nor the loops too long. Such little things as a careless crossing of the *t* or a heavy dot over the *i* may mar the appearance of the whole page. Think about the little things.

\$500.<sup>00</sup>

Quincy, Ill., Nov. 14, 1904.

Six months after date I promise to pay to the order of \_\_\_\_\_  
The Edward C. Mills Company \_\_\_\_\_  
Five Hundred <sup>no</sup> \_\_\_\_\_ Dollars.  
Value received. Fernando E. Rogers.

Observe the general arrangement of the writing and see that each part of this letter is given the same marginal space as is given in the copy. Make your work uniform and neat.

Albany, N. Y., Feb. 15, 1903.

Mr. S. C. Williams.

Galesburg, Ill.

Dear Sir.-Yours of the 11th inst. received.

Owing to a series of misfortunes



Plate 72.

Remember that practice in writing should train the eye, the arm, and the hand. The constant aim should be to write better, easier, and faster. Punctuation marks are often made too large. They should be made in writing like those of the copy, no more conspicuous.

Hoping to receive a favorable  
reply and that we may hear from  
you soon, we remain,

Yours truly,

A. S. Osborn & Co.

Good business writing is uniform in size, spacing, slant, etc. Slovenly and careless scrawls, however quickly done, are not acceptable for business purposes.

Page writing, sometimes called body writing, requires the exercise of all the skill we possess in using the pen. Care should be taken in the arrangement of the writing.



Plate 74.

Make the first line or heading a trifle larger than the rest of the writing. The figures should be made plain, but not too large. Make the general appearance as pleasing as possible.

Houston, Texas, Feb. 1, 190.

I, Louis L Williams, engage in the Flour business at #1157 State St. and invest cash, \$500 <sup>00</sup>	500-		
---	------	--	--

2 Paid one month's rent of store.	25-		
--------------------------------------	-----	--	--

Plate 75.

Notice the different sizes of writing. The heading should be the largest, the journal entries slightly smaller, and the explanations still smaller. Compare your work with the copy often and see if it occupies the same space as the writing in the plate.

March 15, 190

Cash	J. E. King	J. John E. King comm	950 -	
		mence the Grocery		950 -
		business and in-		
		vest cash, \$950.		
Expense				
Cash		Paid rent	45 -	
				45 -



Plate 76.

*This style of lettering is suitable for box marking, ledger headings, the lettering of labels, and can be used for many other useful purposes. Start the shade with a light dot, then gradually widen the stroke until the same thickness of line is reached as shown in the copies. Be sure that you slant the letters to the left as much as copy. Use care in the spacing. Try to secure an even and uniform pressure on the pen for the shading, and these shades should not be made too rapidly.*

*Any one can learn to do good lettering work by practicing these copies carefully.*

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A

a b c d e f g h i j k l m n o p q r s t u v w x y z . 1 2 3 4 5 6 7 8 9 0 . ( ) ! !

Bills Payable Cash Book Bills Payable Cash Book



very cordially yours,

W. H. Miller